

1978

## 1978-1980 Course Catalog

Columbia College Chicago

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**catalog**  
**1978-1980**

**columbia college**  
**chicago**

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Columbia College  
600 South Michigan Avenue  
Chicago, Illinois 60605  
(312) 663-1600

Columbia College is a place of change, innovation, and flexibility. Catalogs are places that freeze words and ideas forever in print. This catalog is an accurate reflection of the College today (insofar as mere words can convey the College's excitement), but some things are bound to have changed by the time you read this.

Columbia is a small, urban, four-year college with special interest in the public arts and information media within a plan of liberal arts education. The College educates for creative occupation in: film, photography, graphic/fine/craft arts, dance, theater, radio, television, advertising, journalism, and fiction and poetry writing. Columbia is completely independent and unaffiliated.

At Columbia, students are encouraged to seek out and interrelate courses in the performing arts, the visual arts, the communications arts, the writing arts, and the liberal arts. Columbia College was a pioneer in combining vocational preparation in the arts with a liberal arts framework, offering hands-on apprenticeships with professional teachers and on-the-job equipment.

Columbia is a community of talented teachers and motivated students. All faculty members are impressively qualified artists, scholars, and professionals. Many have leading reputations and all work at what they teach. The result is a classroom with the real world in it. The advantages of employing working professionals as teachers of the arts and media are obvious—who could better teach a course on film-making than a film-maker? At Columbia, even liberal arts courses are taught by practitioners. For example, Legal Survival is taught by a practicing lawyer and American Culture and the Comic Strip by a cartoonist. Small classes and individual attention are most usual.

An important aspect of Columbia's philosophy is that each student's individual talents, interests, and potentials be realized and liberated. Using the city as a campus and active resource, and providing a supportive and non-competitive learning atmosphere, Columbia is able to edu-

cate the many and not just the privileged few.

Columbia aspires to give each student both the tools he or she will need to survive and the humane values that turn survival into living. Not all students are ready for the challenge and personal responsibility that Columbia requires. For those who are eager to make the most of a creative and unique educational approach, Columbia College offers a rare opportunity.

Columbia is a place for questioning, for experimenting, and for accomplishment.

### **Accreditation**

Columbia College is accredited by the North Central Association of Colleges and Secondary Schools and by the Illinois Office of Education.

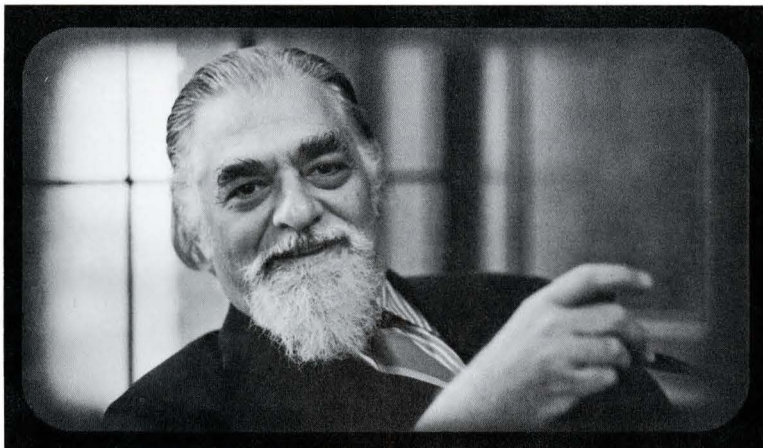
The College is approved for teacher certification in Theater-Speech by the Illinois State Teacher Certification Board and the Illinois Office of Education (1976).

### **Equal Opportunity**

Columbia complies with all local, state, and federal laws and regulations concerning civil rights. Admission and employment practices of the College are free of any discrimination based on race, color, sex, creed, physical handicap, and national or ethnic origin.

The College is authorized under Federal Law to enroll non-immigrant alien students.





"Columbia's education gives highest value to individual excellence. This is not some vague, impersonal or elitist measure of individual performance. Instead, it is Columbia's expectation, indeed, insistence, that a student work hard to achieve the best of his or her individual potential. While Columbia is committed to open-admissions, the College definitely expects students to genuinely stretch-out themselves and to give good evidence that they seriously want to be well educated. Columbia gives students the opportunity to try-out themselves and to freely explore and discover what they can do and want to do. But, freely-exploring doesn't mean playing-around. Columbia is a place where you'll work hard but not against one another; an unpressured and non-competitive place where students can learn to respect their own and other people's individuality. Columbia puts full opportunity before students and gives them every help to use it. *But, finally, the student is responsible for learning!*"

A handwritten signature in dark ink, appearing to read "M. A. ...". The signature is fluid and cursive, with a long horizontal stroke at the end.

President

# college calendar 1978-79

## Fall semester, 1978

Tuesday	October 3	Classes begin
Thurs.-Sat.	November 23-25	Thanksgiving holiday
Tuesday	December 19	Christmas Vacation begins
Tuesday	January 2	Classes resume
Monday	January 29	End of semester

## Intensive Mid-Term, 1979

Monday	January 29	Classes begin
Saturday	February 10	End of term

## Spring semester, 1979

Monday	February 12	Classes begin
Monday	April 9	Spring Recess begins
Monday	April 16	Classes resume
Monday	May 28	Memorial Day holiday
Friday	June 1	Commencement
Saturday	June 2	End of semester

## Summer semester, 1979

Monday	June 11	Classes begin
		Five, eight, ten week terms

Registration is scheduled during two weeks prior to the beginning of each semester. Class schedules are available four to six weeks before each semester.







Columbia College has few restrictions on a student's free choice of courses. To earn a Bachelor's degree, a student must complete 124 semester hours, 48 of them in General Studies (Writing, Humanities, Literature, Contemporary Studies or Science). Beyond this minimum distribution of credits, there are no College-wide requirements about majors, minors, electives or prerequisites. With the exception of two required writing courses, all courses at Columbia are electives.

Students are encouraged to apply themselves according to their own interests and talents. Most do choose to concentrate their energies in one or two major fields, supplemented by a wide range of classes that appeal to them. Within each department there may well be a required sequence of courses. Faculty members from each department are available at registration to discuss prerequisites and the most logical sequence for courses taken in their departments. Most General Studies courses are open to all students.

Students may create their own individual college programs from offerings in the following areas:

Humanities/Literature

Contemporary Studies

Science

Writing/English

Broadcast Communications: Television/Radio

Advertising/Journalism

Theater/Music

Dance

Photography

Film

Art: Graphic/Fine/Craft

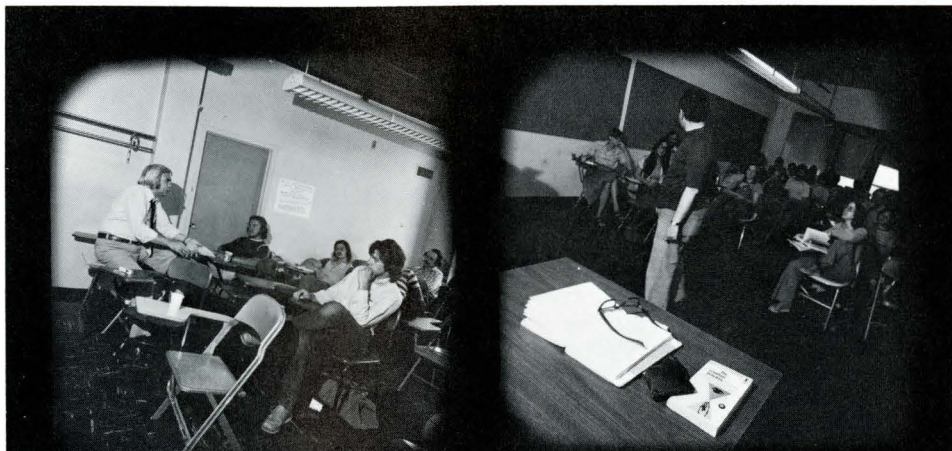
Arts and Entertainment Management

Recognizing its need to serve the widest possible range of students, and to attract working professionals as faculty, Columbia schedules courses throughout the day, evening, and weekend hours. All courses listed in this catalog may not be offered during each semester. A class schedule, published each semester, lists courses currently offered. The College reserves the right to cancel courses.

Just as Columbia has no set requirements for credits in a major field, to encourage a student's exploration of many areas, so, too, the College supports creative and integrated approaches to education. Interdisciplinary programs are stressed more than barriers between departments.

Since a college education is an opportunity to help the student live more successfully and fully, studies in the Life Arts put a student's artistic interests in a broader context involving the cultural history of societies. Thus students focusing on any of the arts learn technical skills as well as the human, artistic, and social dimensions of their professions.





The Humanities/Literature Department at Columbia College is not designed as a special or separate study emphasis. Its objective is to relate to other departments and areas in a manner which will serve to expand the dimensions and breadth of the College curriculum and the horizons of the students. It conceives its function as one of universalizing and humanizing the methods and skills acquired by the student; of enriching and expanding perception, knowledge, and sensitivity in all areas of the arts and education.

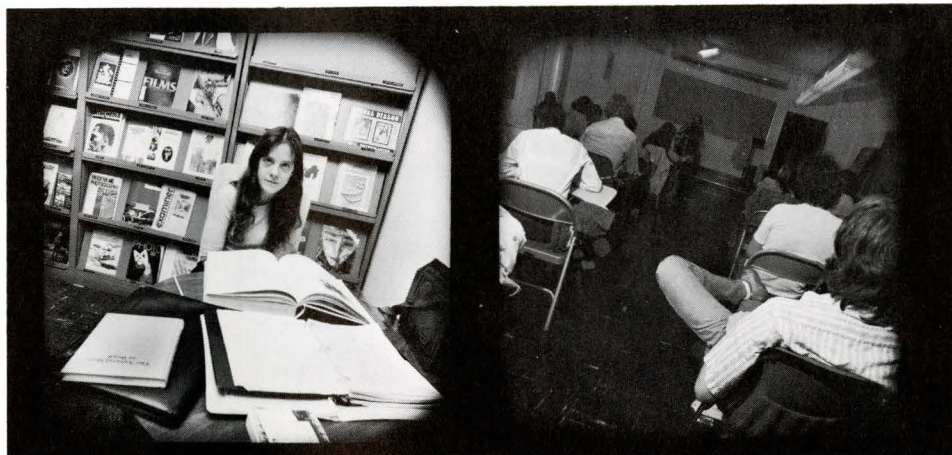
The Humanities/Literature program provides an integrating structure for diverse courses. Broadly speaking it refers to the cultural history of the human race, to the study of man as creator of artifacts and symbols, and to the discovery and understanding of recurring themes in the history of human thought and expression.

Courses are offered in art, history, aesthetics, literature, philosophy, religion, and music. In addition to standard courses in U.S. History, World History, and history of specific regions, such as Latin America, Far East or Middle East, history courses dealing with specific periods, areas, or issues are offered periodically.

The basic curriculum in literature includes courses in various categories. The first focuses on a specific literary period stressing the relationship of literature to culture. Another category consists of courses dealing with a single author, stressing the relationship of literature to biography and artistic growth. A third group of courses is based on an analysis of literary genre, stressing the relationship of literature to aesthetics and form. A fourth category focuses on literary criticism, examining multiple critical approaches.

Aging and Dying  
America Revisited: A Survey of American Culture  
American Gothic Fiction  
Ancient History: Near Eastern Civilization  
Ancient History: The World of Rome and the Dawn of European History  
The Ancient Mediterranean  
Ancient Mystery Knowledge and Modern Man  
The Anthropology of Origins: What Archaeology has Dug up on Early Man  
Archetypes and Patterns of Comparative Religions  
Architecture in Chicago  
Art Criticism Seminar  
Art and Society  
Artistic Personality in Literature  
The Arts: An Introduction to Understanding Art, Literature, and Music  
Being and Nothingness: The Literature of Existentialism  
Chinese Society and Culture  
Classical Literature: Greek Tragedy  
The Concept of God  
Controversial Ideas in the Arts  
Crisis Cults: The New Religions  
Criticism of the Performing Arts  
Dadaism: Art and Anti-Art  
Design, Structure, and Visual Perception  
Dramatic Literature I, II  
Epic Poetry and the Heroic Ideal  
European Society and Literature  
Evil and Virtue  
The Fiction of Mann and Hesse  
Form and Structure in Literature, Visual Art, and Music  
From African Art to Cubism  
The Fundamental Questions of Philosophy  
Futures  
"Give Me Your Tired, Your Poor . . ."  
Great Books Discussion Seminar  
The Greek Tragedies  
Greek Mythology  
Greek Poetry and Society  
Holocaust in Literature and Film

Highlights of 200 years of American Literature  
History of Architecture  
History of the Representational Arts  
History and Theory of Evolution  
Ideas in Cultural History  
Imagist, Objectivist, Beat, and Black Mountain Poetry  
Individual and Society in Literature  
Individualism vs. Communality: The Classic Statements  
Literature of the Absurd  
Literature, the Performing Arts, and the Media  
The Meaning of Images  
Man and Woman  
Modern Architecture: New Materials and New Forms  
Modes of Meditation: East and West  
Multi-Media Approach to Children's Literature  
The Path with Heart: Carlos Castaneda  
Pop Culture and Literature  
Psychology in Literature I, II  
The Pursuit of Loneliness: The American Way  
Readings in Modern Fiction  
Readings in Modern Poetry  
Romanticism and Romance  
Seminar on Cultural Thought  
Shakespeare on Film  
G. B. Shaw: Plays and Prefaces  
Social Theater of the 20th Century  
Symbolism and the Search for Identity  
Taboos: Personal and Social Inhibitions  
Theater: The Mirror of Civilization  
Understanding the American Landscape  
Utopia: The Good Life  
Women in Literature



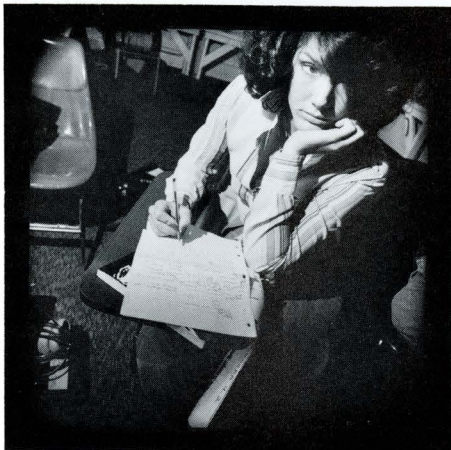
The Contemporary Studies Program is non-conventional and takes an interdisciplinary approach to the study of society. Students are encouraged to explore contemporary social issues from a variety of perspectives and then to build on the awarenesses gained in study. The program is founded on the idea that students are capable of accepting responsibility for making important decisions about their education *and* about the society they live in.

In conjunction with investigation of contemporary issues, students are asked to confront the fact that they are not isolated; they are participants, supporters, and critics of the social order. Columbia asks students to do more than study: it asks them to participate as intelligent, aware, active people in society and in the development of constructive alternatives.

The Contemporary Studies curriculum offers a variety of courses which have included the following areas: education, psychology, law, women's studies, political science, cultural history, community organization, urban geography, sociology, cross-cultural studies, and communications media. New courses are always being added with the availability of interesting professionals who wish to share their background with Columbia students.

The part-time faculty in Contemporary Studies includes a therapist who gives workshops on co-counseling, an active community organizer, a practicing lawyer, a scholar on the New China, and one of the founders of Clergy and Laity Concerned.





Afro-American History and Culture  
American Culture and the Comic Strip  
American Politics and Public Policy  
Analysis of Communication Media  
China Today  
Co-Counseling Workshop  
Contemporary Women's Consciousness  
Ethnicity in Chicago: A Neighborhood Focus  
Exile as a Human Experience  
Geography of Chicago  
Grant Proposal Writing Laboratory  
Interesting People and Their Lives  
Legal Survival  
Management of the World Environment  
Marriage  
Medicine and Society  
Missing Pages in U.S. History I: The Perpetuation of Mythology  
Missing Pages in U.S. History II: The Teaching of U.S. History  
Organizing for Social Change I, II  
Outward Bound Sailing Class  
Perspectives in Mass Media  
Philosophy of Education: Education and Culture  
Politics of Criminal Justice  
Political Socialization  
Practical Nutrition  
Psychology of Dreams I, II  
The Psychology of Families  
Psychology: Normal/Abnormal  
Race in America  
Science and Social Policy  
Seminar on Cultural Thought  
Social Investigation  
Violence: Personal and Political  
Women in Politics





An understanding of the physical world is as basic a part of a liberal education as an understanding of society, institutions and human expression. To appreciate the growing significance of contemporary science in the life of the individual and society, Columbia offers several basic science courses. These courses are not designed to provide a foundation for a major in the natural or physical sciences, but to give students an understanding of their minds and bodies, and of the world around them. Each is organized around major concepts, an understanding of which will give the student some fundamental insights into a given area.

Emphasis is given to general and special histories of science, current developments and happenings in science, and their social and environmental effects. Some of Columbia's

courses are given in conjunction with the Adler Planetarium.

Students wishing a deeper look into any area of the sciences are encouraged to take advantage of Columbia's cooperative arrangements with other institutions. See the section on Special Programs for details.



Astronomy Workshops  
 Ethology: The Scientific Study of Animal Behavior  
 Exploring the Universe  
 Galaxies and Cosmology  
 Health and Disease  
 History of Science I, II  
 History and Theory of Evolution  
 The Life of the Cell  
 Our Physical Environment  
 Psychology of Dreams I, II  
 The Psychology of Families  
 Psychology: Normal/Abnormal  
 Physical Science  
 The Solar System  
 Study of Life Processes  
 Wilderness Experience  
 Women and Their Bodies



The Columbia College Writing Department offers a full four year program for those who want to be writers. The program is structured around the nationally acclaimed Story Workshop method of teaching writing, originated and developed by the Department Chairperson. Story Workshop courses teach the writing of fiction and non-fiction. Other courses also teach the writing of fiction and non-fiction, as well as poetry, plays, television and radio scripts, and new journalism on a level and scope unusual in an undergraduate program. Columbia writing graduates have published widely in all of these areas.

The Story Workshop program is staffed by a faculty of professional writers trained in both Story Workshop theory and practice. The Story Workshop method bypasses unproductive criticism of the student's writing faults and uses

instead, through personal discovery in a small group situation, a wide variety of word exercises, image tellings, writing exercises, and oral readings. Coachings from the Story Workshop Director help each student to discover her or his own writer's voice and imagination. Used both in the freshman level writing classes and in Fiction Writing through the highest level, Story Workshop approaches provide a unified and continuing sequence of study.

By uniting the processes of reading and writing, of telling and listening, of perceiving and communicating, the various Story Workshop courses do much more than writing classes alone. Participants have shown increased ability to see and to organize their thoughts and their experiences, in an atmosphere where the work effort is often exciting and stimulating.



Direct guidance, offered in personal conferences between teacher and student, is an essential aspect of the Story Workshop program. Similar personal guidance and professional advice is offered in poetry, playwriting, script-writing, and other classes which, while not Story Workshop courses, are also staffed by recognized artists. Class sizes are always limited to 18, providing a level of personal attention not usually offered to undergraduates.

The Writing Department is completed and complemented by a program of reading and literature classes designed for serious writing students and other interested persons, as well as special lectures and seminars by visiting authors, poets and journalists.

Columbia has published several books of outstanding stories written by its Story Workshop

students. The latest are "Angels in My Overcoat" and "Hair Trigger," Vols. I and II.

Story Workshop Courses:

Writing Workshop I, II  
Fiction Writing I, II  
Fiction Writing: Advanced  
Adventure Story  
Androgyny in Myth and Literature  
Chicago and Story  
Creative Song Writing  
Dream, Death, and Story  
Erotic Universal  
Imaginative Drawing and Painting: A Cross-Disciplinary Art Course  
Literature and the Metaphysical Impulse  
Men in Story  
Psychology of War: The Combat Experience  
Psychology through Story  
Science Fiction Writing Workshop  
Search for the Human Voice in the Several Arts  
Social Psychology: Story Workshop Experiment  
Story and Journal  
Story and the Supernatural  
Story: Origin, Form and Theory  
Story Workshop Director Training  
Story Workshop Experiment in Poetry  
Summer Story Workshop for Teachers  
Tutor Training Program

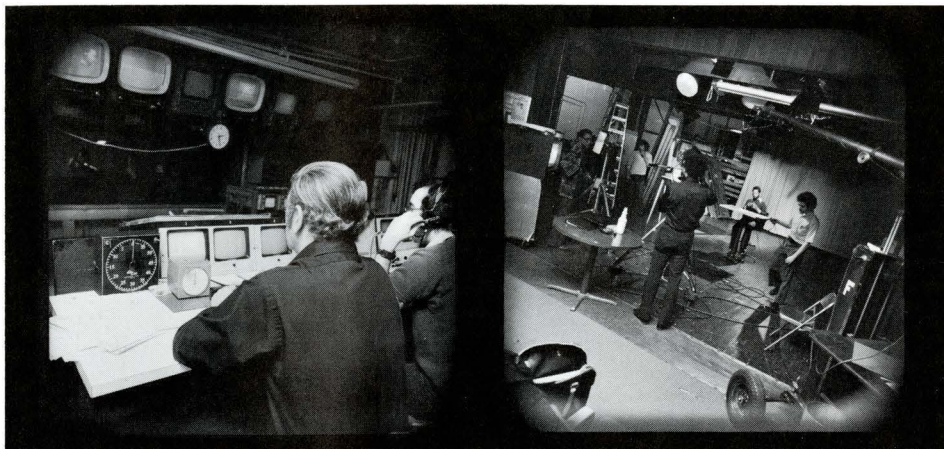
Further Writing and Literature Courses:

Appollinaire to O'Hara: A Survey of Surrealist and Personalist Poetry  
English Usage for Fun and Personal Advancement  
Fiction Forum  
From Hero to Anti-Hero  
Hawkes, Coover, Barthelme, and Michaels: A Trend in Current  
American Fiction  
History of the English Language  
Honest Art of Propaganda  
Mystery Novel  
Neruda and Vallejo



Personal Journalism  
Playwriting Workshop  
Poetry Workshop: Beginning and Advanced  
Prose Poem  
Prose Seminar  
Reading and Critique  
Readings By Contemporary Authors  
Reviewing and Criticism  
Scriptwriting for Television and Radio: Fiction and Documentary I, II  
Story and Reporting  
Whitman and Ginsberg  
Writing for Children

## **broadcast communications: television/radio**



The central objective of the Broadcast Communications Departments is to educate specialists in the creative and commercial practices of television and radio and to give students an appreciation of the social and cultural potential of these most influential public arts.

Both Television and Radio utilize studio facilities duplicating actual broadcast conditions. Practical and conceptual interests are combined in the classroom, with subjects taught by working professionals. Emphasis is given to providing the student with skills to work creatively in jobs in production-crafts, such as producer, director, writer; and in service and administrative jobs in continuity, traffic, sales, promotion, research, and merchandising. All students are expected to take courses in allied fields of film, journalism, photography, advertising, and in liberal

education.

The student whose interests are in broadcast media becomes involved with the practical life of television and radio immediately in the studio and with teachers who are leading broadcast professionals.

The Broadcast Communications curriculum has two main emphases: 1) the laboratory sequence for those students whose strongest interests lie in the performance, programming and creative areas, and 2) the administration/management sequence for those who have a strong orientation to television and radio station organization and operations. A good professional education includes a working knowledge of both areas as well as a basic knowledge of associated media arts.

The department has a fully equipped TV studio



containing a screening facility which will seat 100. The TV facilities include separate mesh vidicon cameras with zoom lenses, lights, boom, dollies, monitors, recording equipment (audio and video), optical-magnetic film projectors, dual drum slide projectors, film cameras, special effects generator and switcher, microphones, turntables, audio cartridge machines, audio consoles, etc. The College's new building includes complete color capability for film and studio. Television facilities are in use by students (with supervision) at least 60 hours each week.

WVRX, the Columbia College closed circuit radio station, is programmed in a Music and News format. Extensive use is made of the U.P.I. radio line service. The station is managed and operated by students under the guidance and direction of the Department Chairperson.

"Listen", a discussion program produced and moderated by students, originates in the WVRX facility for distribution to commercial radio stations in the area.

Chairperson: H. Thaine Lyman  
Broadcast Communications and Television

Chairperson: Al Parker  
Radio

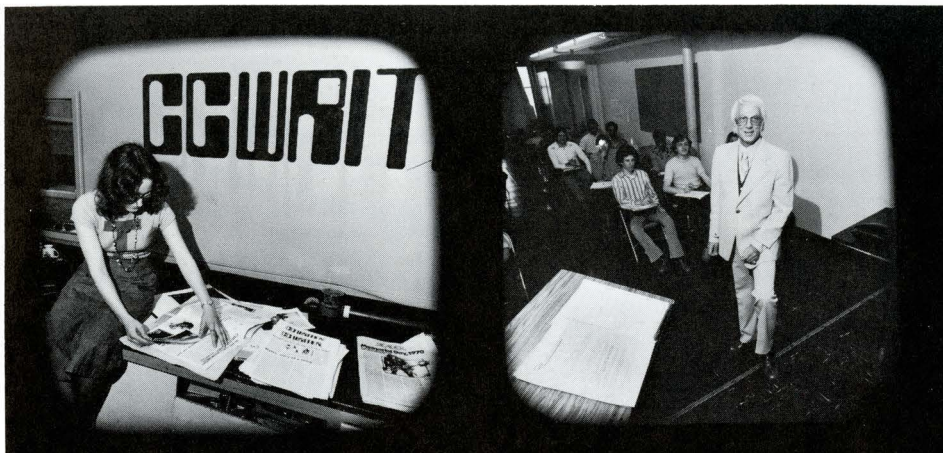
## Television

Fundamentals of Television  
Television I/II: Facilities/Studio  
Television III: Production  
Audio-Visuals for Business Communication  
Black Culture and the Media  
Broadcast Merchandising  
Broadcast Research  
Broadcast Responsibility  
Broadcast Sales  
Communications and the Law  
The Documentary Concept: Planning and Organization  
Freedom of the News Media  
Radio and Television Continuity Management  
Radio and Television Traffic Management  
Sound Engineering I, II, III  
Television Announcing I, II  
The Television Commercial: Is It Art?  
Television Directing I, II  
The Television Network  
Television Operations Procedures  
The Television Producer  
Television Production: Commercials  
Television Production Workshop I, II  
Television Production Workshop: Children's Programming  
Television Production Workshop: Drama Workshop  
Television Production Workshop: News  
Television Programming Seminar  
Television and Radio: Writing Commercials  
Television and Radio: The Golden Age  
Television Star Series  
Television: A Third View (TV Critic/Columnist)  
Television Workshop: Scene Design  
Video Tape Editing Techniques  
Writing for the Marketplace  
Broadcast Public Affairs Internship  
Television Internship  
Television: Professional Area

## Radio

Fundamentals of Radio  
Radio Broadcasting I, II  
Radio Production  
All News Radio  
College Radio Programs  
College Radio News  
Communications Forum  
Investigative Broadcast News  
Middle of the Road: Programming and Format  
Music Programming: Country and Western  
Music Programming: Jazz, Soul, and Rock  
Profile of the Disc Jockey  
Radio Production: Interview and Discussion  
Sports Interviewing  
Third Class License Preparation  
Writing News Programs  
Writing and Reporting Broadcast News  
Radio Internship  
Radio: Professional Area





Together, Advertising and Journalism are the core of the College's Public Information Program. Courses in this program cover journalism, print media, advertising and related subjects of public policy. As well as learning the distinct practices of advertising and journalism, students are urged to relate their training with courses from such allied departments as Broadcast Communications, Writing, Contemporary Studies and Graphics.

The instructional approach of the Public Information Program is essentially practical and craft oriented. Drawing on prominent professionals, the department has developed a distinguished faculty. In Journalism, teachers' experiences range from the independent and community-oriented newspaper to the major dailies and magazines. In advertising, faculty

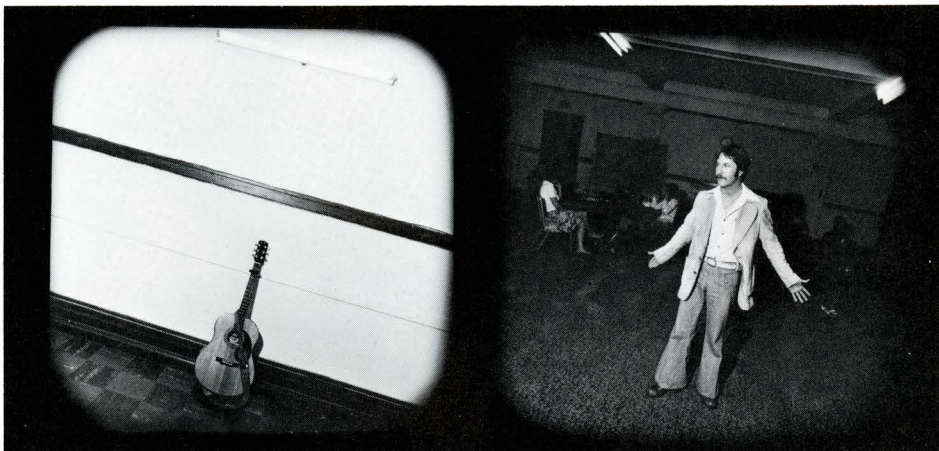
are recruited from both the small independent and the larger well-established agencies.

## Advertising

Advertising: General  
Advanced Advertising Concepts  
Advertising Copywriting  
Fundamentals of Public Relations  
Marketing  
Sales Promotion  
Advertising Agency Project Workshop

## Journalism

Fundamentals of Journalism  
College Newspaper  
Copy Editing and Headline Writing  
Design Concepts in Newspapers and Magazines  
Governmental Reporting  
Interpretive Reporting  
Investigative Reporting  
Journalism Workshop  
The Magazine  
The News Reporter  
Newswriting  
Sportswriting  
Urban Affairs Investigative Reporting Internship  
The World of Cartooning  
Writing Feature Stories  
Writing for Magazines



The Columbia College Department of Theater/Music offers a unique professional training program designed to equip students with the skills necessary for a fully developed vocation in the performing arts. The program emphasizes intensive training in both performance and technical aspects of the profession through applied, practical experiences. Theory and analysis is focused on the preparations of the department's productions. The program also takes advantage of the allied experiences of dance, film, and television through a close association with those departments.

The music aspect of the Theater/Music program is designed to broaden the musical literacy of theater students while developing new music for the stage and/or those innovative dramatic productions that require music. Collaboration

between actors and musicians is encouraged for the development of original scripts and music through the Works-in-Progress Lab and the Cabaret Theater Workshop. Each year a distinguished composer will be in residence in the department.

The faculty is composed of outstanding artists of the theater/music profession. In order to introduce a variety of styles and techniques, the resident faculty is supplemented by visiting professionals through part-time service, special seminars and workshops, and short-term residences by visiting professional companies. Thus students will not be trained in isolation from contemporary trends in the theater or the high standards of professional demands.

Performance is an important aspect of Theater/Music activities, both for experience and public



recognition. The productions offered reflect and aim toward the development of new plays and musicals. Each year the performance schedule will include a Concert Ensemble Theater production, a standard/classical play, a new American play, new musical theater, a production staged by a visiting company, and children's theater. These works are performed at the Columbia Theater Center where students also learn to assume responsibility for its management. Musical concerts and lecture/demonstrations are also held at the Center.

The goal has remained constant over the years: to create a totally integrated artistic environment where performance, creation and education come together to achieve an intense, comprehensive and uplifting learning experience for the artist and the audience.

The Theater/Music Center is located at 72 E. 11th Street, and all performances are given at that location.

Acting I: Basic Skills; Acting I: Scene Study  
Acting II: Techniques; Acting II: Styles  
Avant-Garde Theater  
Basic Keyboard  
Blues, Rock, and Jazz Piano  
Body Movement for Actors  
Cabaret Theater Workshop  
Children's Theater Workshop  
Choral Techniques  
Close-up on the Actor  
Composition Seminar  
Costume Design and Makeup  
Development of Afro/American Theater  
Development of Euro/American Theater  
Directing I  
Directing Seminar  
Elements of Composition  
Instrumental Ensemble  
Interpretation of Dramatic Literature  
Introduction to the Theater  
Libretto Writing  
Master Class  
Mime  
Music Awareness  
Music Improvisation for Children's Theater Games  
Performance Workshop  
Playwriting Seminar  
Set Design  
Solo Singing  
Speech I, II; Speech for Non-Theater Students  
Stage Lighting and Production  
Stage Production  
Rehearsal and Performance  
Technical Production and Construction  
Techniques in Singing  
Theory and Eartraining I, II  
Voice Training for the Actor I, II  
Works-in-Progress Lab





The Dance program offers a concentration of practical course work for the student's own enrichment as well as a preprofessional training program. Whether the goal is to teach, perform, or choreograph, the basis of work lies in the daily strengthening and understanding of the facility of the body. The skill areas of technique, improvisation and composition are mutually developed to insure a mature, competent artist-teacher and/or artist-performer. All courses are open to Columbia students and to the community. The curriculum is flexible and students can choose a course of study to suit their goals.

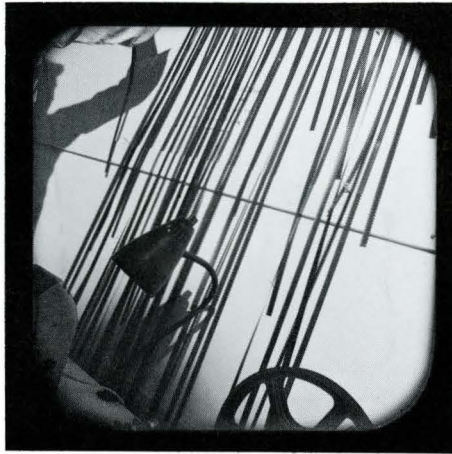
Frequent performance workshops are scheduled to insure performance opportunity and experience. Independent student and faculty works are also produced in concert. The Dance Center provides a major performance space for

the presentation of original dance material and is unique in the midwest. The Center showcases local companies and talented young artists, as well as major dance and theater companies from outside the Chicago area. Columbia dance students have the opportunity to participate in works of visiting artists.

The Center's facilities include a 300 seat performance/rehearsal space, rooms for ballet and Tai Chi Chuan classes, changing room, and a sound recording lab for integrating dance and music. The Center's location at 4730 N. Sheridan Road makes both classes and performance accessible to the Chicago community.

A most distinguished list of regular and guest artists make up the Dance Center's faculty, including members of Mordine and Company, the Center's resident professional company.

Dance Technique: Beginning, Intermediate, Advanced  
African Dance Forms  
Ballet: Beginning, Intermediate, Advanced  
Black Dance in America I, II  
Composition I, II  
Composition for Musicians and Dancers III  
Dance Therapy I, II  
Folk Dance  
Kathak Indian Dance I, II  
Music for Dance  
Musical Improvisation and Percussion for Dance  
Performance Projects  
Reading and Dancing Dance History  
Rhythmic Analysis  
Sound Laboratory  
Tai Chi Chuan: Beginning, Intermediate, Advanced  
Tai Chi Merry-Go-Round  
Tai Chi Chuan Special Teacher Training  
Tap Dance: Beginning  
Technical Theater for Dance  
Theory and Improvisation  
Theory and Practice in Teaching Children's Dance  
Arts Administration: The Dance Company  
Seminars in Technical Theater for Dance

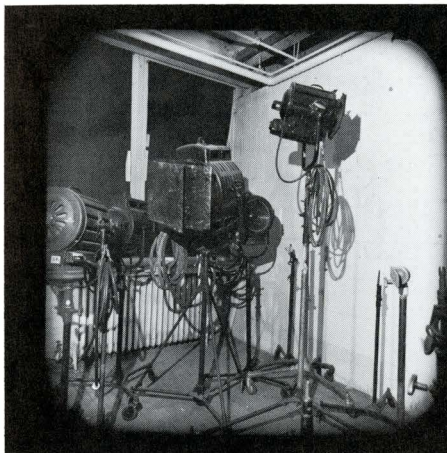


In the last three years, Columbia College's Film Department has nearly doubled in size, securing a reputation as one of the outstanding cinema schools in the midwest.

Out of Columbia's total enrollment, more than two hundred students are film majors, full and part-time. Columbia's strength lies in a teaching staff of working professionals. The Department stresses production, working exclusively in 16mm., and has the necessary equipment—screening rooms, stages, cameras (Arriflex, Eclair, Auricons, etc.) to assure professional standard. The film complex includes a complete sound studio capable of recording, transfer and mix as well as an editing facility with Steenbecks and Moviolas.

Initial emphasis is on practical experience in

the basics of the craft. The development of technique is accompanied by course work in the aesthetics of film. Columbia's approach involves a balanced emphasis on production technique and film conception. Students move gradually towards specialization in the first year as they learn how to "see" and how to use visual grammar to create an emotional experience for the audience. Columbia's curriculum reflects the conviction that anyone serious exploring the medium must move beyond technique to considerations of content and point of view. There is available an intensive screening and writing sequence that is not duplicated elsewhere in the country, a writing program culminating in an advanced seminar in which feature scripts are written.



Columbia puts a premium on the making of an individual film that will reflect the ability of each graduating filmmaker. Towards this end, the school has established a production fund to help defray the expenses of advanced work. The availability of this kind of institutional support is unique among film schools in America and has resulted in production that would not ordinarily be possible at the university level. "Portrait of a Chicago Actor", the half-hour documentary winner of a Golden Hugo at the Chicago International Film Festival, is an example of a film that could not have been made without the College's participation.

Columbia College has also become a vital force in the film community in Chicago. The Film Department conceived and co-sponsored the forum on the 50s Blacklist which drew Ring

Lardner, Jr., and John Henry Faulk to the city. The Department Chairperson did the ground work for the newly formed Illinois Film Services Division. His proposal, enacted by the governor, ensures that Illinois has the means to lobby for a larger share of feature film work.

The Columbia Institute of Advanced Film Study offers a continuity of work, with emphasis on film production. The curriculum is designed on an individual basis, and twelve semester hours of basic filmmaking technique must be completed, or equivalent competency demonstrated, before advanced courses may be undertaken. Upon completion, students can elect to receive a Certificate of Advanced Film Study or a second Bachelor's degree.





Film Techniques I, II  
Animation Film I, II  
The Art of Seeing: Aesthetics of Visual Composition  
The Camera Operator  
Cinema of the 60s and 70s  
Cinematography  
Comedy on Film  
Developing the Documentary  
Directing Seminar  
Film Editing  
Film for Television  
The Film Industry: Laboratory Practices  
Film Sound I, II  
Form and Structure: Analysis of Classic Film Scripts  
Great Neglected Films: A Critical Choice  
History of Cinema I: The Formative Years  
History of Cinema II: Lang to World War II  
History of Cinema III: The Modern Epoch  
Improvisation and the Filmmaker  
Introduction to Film Techniques for Still Photographers  
Introduction to the Sound Studio  
Lighting: Basic, Advanced  
The Low-Budget Film: Creativity on a Shoestring  
Screen Writing: Introduction  
Screen Writing II: The Dramatic Film  
Screen Writing II: The Industrial and Educational Film  
Screen Writing: Advanced  
Seminar in Advanced Film Production  
Survey: Experimental Filmmaking  
Professional Apprenticeship: Animation  
Professional Apprenticeship: Sound





Columbia College has the largest Photography Department in the midwest, and is highly regarded throughout the country. Its aim is to both educate students and serve the community at large. Through its foundation course, photography is made available to anyone with a high school diploma who is interested in learning creative photography. Students come from a wide range of backgrounds and pursue the many fields and uses to which creative photography can be applied. The intent is to teach technical competency while providing the stimulation which allows students to aspire to the highest levels of artistic and humanistic involvement.

In addition to its core courses, the Photography Department offers a number of specialized classes. All courses are arranged into three divisions, allowing students to logically follow a

planned curriculum. Division I courses are the foundation classes, to acquaint the student thoroughly with technique, theory, and self-criticism in a traditional critique setting. Division II courses deal with specialized subject matter including experimental processes, interdisciplinary uses of the medium, historical-critical evaluations, and commercial practices. At the Division III level, students have made a commitment to a specific goal and are focusing their energies in one or two advanced seminars.

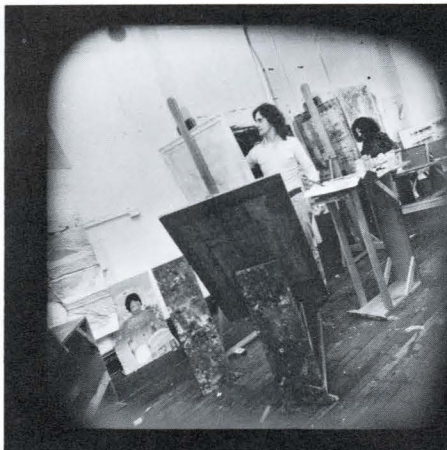
The photography facility is extensive, including many group and individual darkrooms. In addition to facilities for color, dye transfer, offset lithography, and graphics related techniques, facilities have been expanded to include generative processes, xerography and an optics laboratory for research purposes in expanding the



medium. All laboratory courses are taught by faculty members, though a large number of teaching assistants are available at all times for additional technical assistance. In beginning level courses all equipment and chemicals, except cameras, are supplied to the students. Class formats include: tutorials and critique sessions, lab divisions, formal and informal lectures and workshop programs. Class size is usually no larger than 20.

The faculty consists of 28 part and full time members who hold regular office hours for student conferences. Among the faculty are artist-teachers who have exhibited in major galleries, museums, and universities across the country, photographers employed in the commercial trades, and others who work in the areas of criticism, history, and theory, and are widely published.

Division I	<p>Foundations of Photography I (Photo I/Lab)</p> <p>Foundations of Photography II (Photo II/Lab)</p> <p>Color and Image</p> <p>Contemporary Trends in Photography</p> <p>History of Art I, II</p> <p>History of 19th Century Photography</p> <p>History of 20th Century Photography</p> <p>Intermediate Photo Lab</p> <p>Introduction to Visual Art</p>
Division II	<p>Advanced Photographic Techniques</p> <p>Advanced Seminar in Photo/Graphics</p> <p>Analysis of Contemporary Photography</p> <p>Basic Studio</p> <p>Basic View Camera</p> <p>Black Documentary Project</p> <p>Color Photography</p> <p>Commercial Studio I</p> <p>Criticism of Photography</p> <p>Document of a Place and Its People</p> <p>Experimental Photo Techniques I, II</p> <p>Exploring Society Photographically</p> <p>Medical Photography</p> <p>Photo Etching</p> <p>Photogravure</p> <p>Special Printing Techniques</p> <p>Still Photography for the Media</p> <p>View Camera I, II</p>
Division III	<p>Advanced Seminar in Photography I, II</p> <p>Book Design and Illustration</p> <p>Museum and Curatorial Apprenticeship</p> <p>Museum and Curatorial Practices</p>
Non-Divisional Courses	<p>Photography for High School Teachers</p> <p>Photography for Non-Photography Majors</p> <p>Short-Term Photography Workshops</p> <p>Visual Fundamentals of Photography for Filmmakers</p>



The Art Department stresses technical skills, craftsmanship and artistic discipline, a practical learning by doing classroom setting, and opportunity for students to learn to communicate their ideas visually.

The department offers courses in graphic, fine, and craft arts with facilities for drawing, painting, weaving, metalsmithing, woodworking, printmaking, silkscreening, and ceramics. Students are also encouraged to take advantage of other arts available within the College, including the inter-departmental courses offered with the Writing, Photography, Film and Humanities Departments. In addition to the faculty, visiting artists offer students both lectures and workshops.

The department's long-range objectives are: to offer a basic program which serves as a solid foundation for all visual arts students, to serve

all departments by giving their projects a graphic dimension, to develop visual literacy and skill in non-verbal forms of communication, to expand education in the cultural-social setting of craft and folk arts, and to expand resources for experimentation with new materials in both two and three dimensional modes.

Airbrush Techniques  
Advertising Production Techniques  
Advanced Drawing  
Advanced Painting  
Advanced Ceramics Studio  
American Indian Crafts  
Beginning Paint and Color Combinations  
Children's Book Illustration  
Commercial Illustration  
Crafts I  
Crafts Workshop  
Creative Drawing  
Creative Drawing Workshop  
Design Concepts in Newspapers and Magazines  
Design and Layout Systems I, II  
Drawing I, II  
Drawing Studio  
Fabric Arts  
Figure Drawing Workshop  
Fundamentals of Design  
Handtools  
Landscape Design  
Metalsmithing  
Oriental Brush Painting  
Pewter Casting and Fabrication Techniques  
Primitive Pottery  
Printmaking I  
Printmaking Workshop  
Silkscreen I  
Silkscreen Workshop  
Weaving: Fiber Structures  
The World of Cartooning  
Professional Apprenticeship



**Arts and Entertainment Management Program**

The Arts and Entertainment Management Program is designed to give professional and practical training to students who seek a management career in arts and entertainment, to increase the expertise and opportunity for those now working as staff or volunteers in arts organizations or in the entertainment industries, and to better prepare the individual aspiring and working artist.

Arts Management students are encouraged to seek out and interrelate courses in the performing, visual and communication arts as a foundation for their preparation in arts management—all within a liberal arts framework. Courses are open to full-time and part-time students.

The Arts and Entertainment Management Program offers courses in each of four major areas: 1) the arts and entertainment industries (motion pictures, recording, book publishing, music, etc.); 2) arts and entertainment management core program (accounting fundamentals, basic business principles, marketing, law and the arts); 3) promotion, advertising, and financing for the arts; 4) economic survival for the individual creative artists. Internships which provide crucial hands-on experience, are also an integral part of the Arts and Entertainment Management Program. Under the guidance of the Program Director, qualified students may arrange internships with various arts organizations in the city. The faculty features business and management leaders in the arts and the entertainment industry who work at what they teach.

Additional information is available from the Program Director, Fred Fine, and in the current Course Description Bulletin.

### **Special Studies**

In addition to a comprehensive range of regularly scheduled classes and programs, Columbia offers students the opportunity to take advantage of other educational resources both within and beyond the Chicago area.

For example, Columbia has established co-operative arrangements with cultural and educational institutions in Chicago that extend the area of courses open to students. In the past year these co-operative plans have included study at the School of the Art Institute, Mundelein College, The DuSable Museum of African American History, the Adler Planetarium and Astro-Science Center, and at Midwest Academy for Community Organizing.

Through a co-operative arrangement with the Associated Colleges of the Midwest, Columbia students could also apply for admission to the following special off-campus programs: practicum in urban teaching, urban studies seminars supplemented by volunteer work assignments in urban areas, Latin American language and culture studies in Costa Rica.

Other unusual College programs for credit have included a sailing course, a raft trip, exploration of the Everglades, and a wilderness canoe trip. Students had an opportunity to take a skin and scuba diving trip and explore coral reefs with an underwater camera or sketch on deserted beaches. A group of photography students spent a full semester in Mexico and exhibited their photographs at Chicago's Bergmann Gallery. Another trip offered by the Photography Department provided students with an opportunity to tour and study painting, sculpture, and architecture in Rome, Florence, and Venice, under the guidance of experienced Columbia instructors.

Special programs to supplement Columbia's courses and to make fullest use of Chicago as an educational resource are constantly being developed. Detailed information on currently offered special programs is given in the course description bulletin available at registration.

### **Labor Studies**

The Labor Studies Program is part of the College's effort to meet the educational needs and interests of the diverse group of people in the urban area it serves. The goal of the program is to provide union members with an educational program that speaks to their needs as trade unionists, community members, and consumers while adding to their enjoyment of the arts, films, and psychology.

The Labor Studies Program is designed to appeal to the varied interests of the members and leaders of labor unions by offering a broad selection of courses ranging from consumerism to culture. Courses meet at the College and in union halls throughout the Chicago metropolitan area. Three certificate programs are also available to those who wish to be well trained specialists in their local union. Each of the certificate programs in Consumer Counseling, Union Leadership, and Communications/Public Relations consist of eight courses which meet once a week for eight weeks. Credits earned in any course offered through the Labor Studies Program can be applied toward a Bachelor of Arts degree at Columbia College.

Additional information, course descriptions, and schedules may be obtained from the Labor Studies Program Director, Paul Johnson.

Columbia College's galleries are located on the ground floor of the main College building at 600 S. Michigan. The galleries provide a full schedule of exhibitions, lectures, and other events for the College and the greater Chicago community. Both the Chicago Center for Contemporary Photography and the Columbia Gallery are directed by professionals in their respective fields who work with students (enrolled in gallery courses for credit) in carrying out the many functions of an active gallery program.

The Chicago Center for Contemporary Photography is a center for the exhibition and study of a wide range of important contemporary work. Among its many activities, the center publishes catalogues and monographs to accompany its shows, has assembled a *Directory of Critics of Photography*, conducts a membership program (in which students may participate at a reduced rate), and makes available a selection of hard-to-find small press books and prints.

Through the new Columbia Gallery, Columbia College exhibits its interest in the craft, fine, folk, and graphic arts. Lectures and other events augment most exhibits. A focus on traditional and contemporary craft arts provides artists, students, and the community with exhibits of a type rarely found in other galleries in the Chicago area.

Students are encouraged to visit the galleries, which are open from 10 until 5, Monday through Saturday.





## Columbia College Chicago

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He is a member of the board of directors of the American Academy of Religion, and is also a member of the board of directors of the American Academy of Arts and Sciences.

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Although Columbia is a commuter college, formal classes are only one aspect of college life. Students can also choose from a wide range of films, lectures, dances, poetry readings, performances, slide showings, and demonstrations by visiting artists—many offered free of charge to the Columbia community.

The Film Department produces the Annual Festival of Chicago Filmmakers to showcase the talents of local filmmakers. This event is open to the public. The Film Department is the Midwest coordinator and host for the National Student Film Awards (Student Academies), sponsored by the Academy of Motion Picture Arts and Sciences. The department also sponsors a free film series of great American classic films, conversations with such outstanding personalities as John Cassavetes, Dyan Cannon, Frank Capra and Steve Shagan, and panels which have featured John Henry Faulk, Ring Lardner, Jr., and Studs Terkel discussing the blacklist of the McCarthy era.

Theater/Music offers a full schedule of theater/music performances including many original works. Recent presentations have included the world premiere of "Street Opera" by William Russo which was commissioned by the San Francisco Opera Company and the world premiere of a multi-media, bicentennial musical satire.

The Dance Center presents a broad range of dance programs each year, including both local and visiting artists. In a single semester, for example, students had the opportunity to attend performances of the Don Redlich Dance Company, the Phyllis Lamhut Dance Company, Mordine and Company, the Swiss clown and mime—Dimitri, and an evening of slides, film, and conversation on dance cinema.

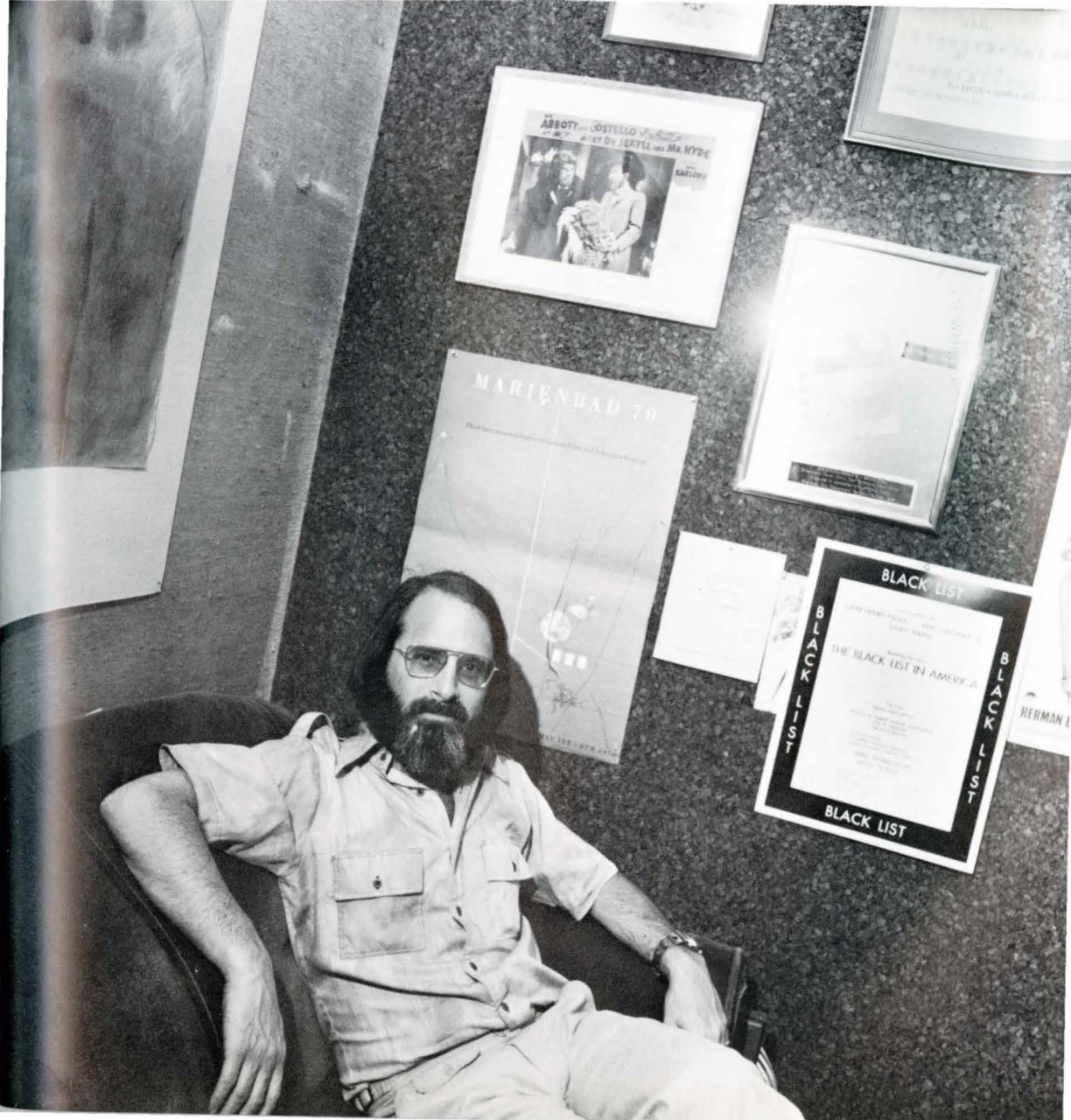
The Writing/English Department has published several books of stories written by students in Columbia's Story Workshop classes, including stories written by freshman level Story Workshop writing students. "It's the kind of writing that makes me stop what I'm doing, pick up the book, and set off to find a colleague to share it with" (Robert F. Hogan, Executive Secretary, National Council of Teachers of English). The department also hosts a Contemporary Authors series in which both staff writers and invited artists read aloud from their works, student poetry readings, and student-faculty parties.

Broadcast Communications offers the Star Series, a concentrated lecture and discussion series featuring over 60 successful broadcasting professionals. One student wrote of the Star Series, "I know of no other place where a student could receive such first-hand information from so many top professionals in such a short period of time. Splendid!"

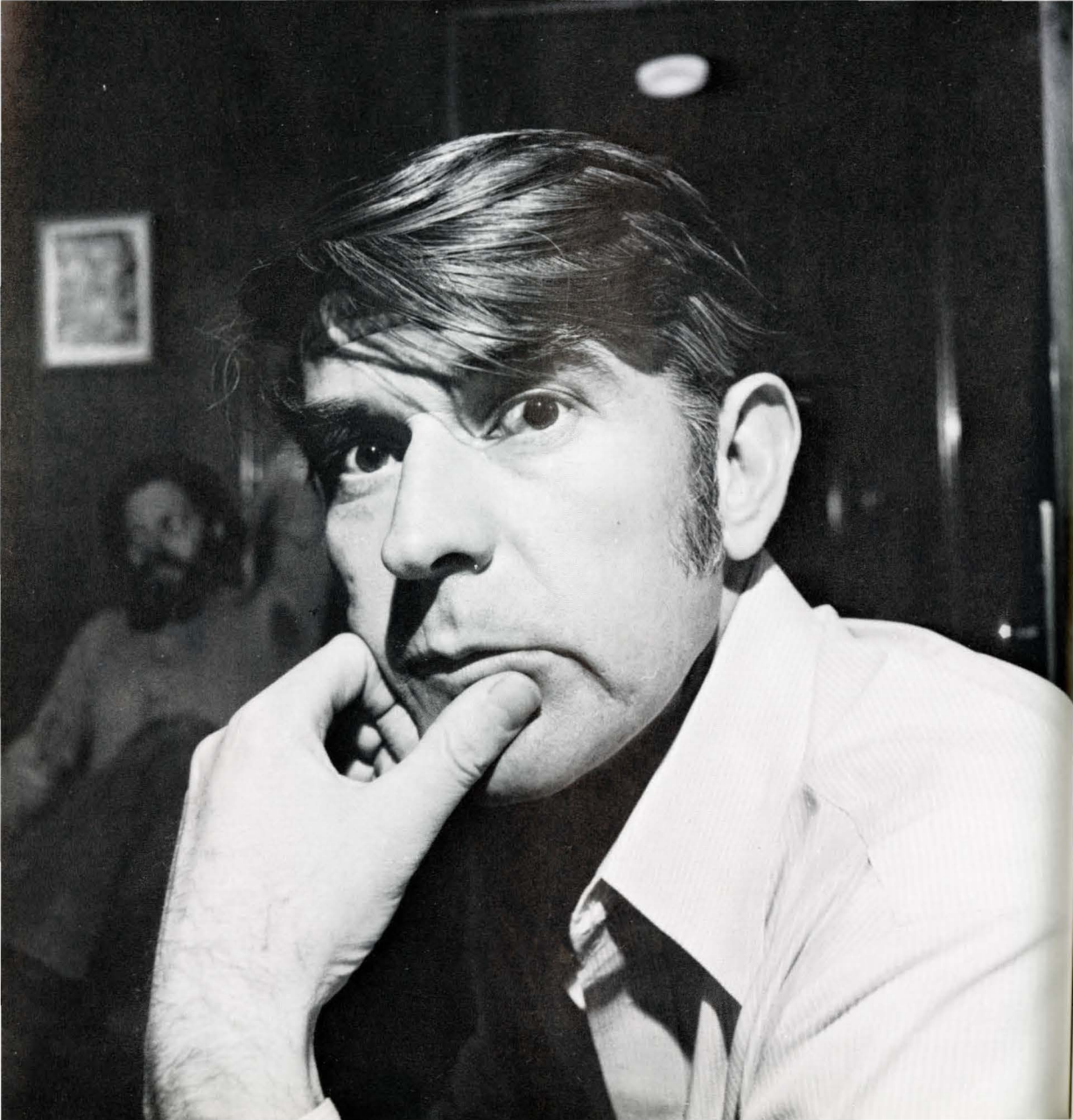
The Art Department presents lectures and hands-on workshops for students given by visiting artists and craftspersons in ceramics, textiles, painting, and other arts. The department also offers special workshops on arts and crafts not offered in the regular curriculum, such as a weekend workshop on the craft of bookbinding.

The Photography Department, in its Gallery, presents the works of local, national, and international photographers. The department is also the sponsor of the "Contemporary Trends in Photography" lecture series, which for the past several years has been a forum for American and international photographers to present their work and ideas to the Chicago public by means of lectures and workshops. Among visiting lec-

turers have been: Photographers Gary Winogrand, Aaron Siskind, Paul Caponigro, Eikoh Hosoe, Robert Heinecken, Roman Vishniac, and historian-critics A. D. Coleman, Beaumont Newhall, Max Kosloff.







## faculty 1978

The faculty during the 1978-1979 academic year included the following:

Michael Abramson  
photographer

Judith Adams  
free-lance writer

Hans Adler  
cultural critic, novelist, poet

Kathy Aguilar  
filmmaker

Edward Aitchison  
illustrator, designer, fine artist

Andrew Allegretti  
writer

David Avison  
photographer, physicist

George Bailey  
writer

Sheila Baldwin  
writer

Arthur Bell  
photographer

Fred Berger  
visual artist, painter

Theodore Berland  
science writer, medical writer  
author: the acupuncture diet

Don Bian  
owner, creative concepts unlimited,  
a marketing service agency

Robert Birk  
writer, musician, songwriter

Frank Bloom  
psychologist in psychometrics  
co-owner of advertising agency

Carol Bobrow  
dancer, teacher

Donald Bohlin  
advertising consultant  
president, the response group

Harry Bouras  
artist, sculptor, critic, cultural historian

Kenneth Bowen  
technical director, mordine and co.

Pauline Brailsford  
actress, theatrical director

Phyllis Bramson  
artist, founding member of artemisia  
cooperative gallery

Algis Budrys  
science-fiction writer  
author: michaelmas

Burt Burdeen  
program director wsdm

Barry Burlison  
photographer  
experimental photographic techniques

Eric Carlson  
astronomer  
education supervisor, the adler planetarium



Victor Clotney  
dancer

Pat Cohan  
writer

Alan Cohen  
photographic historian

Pat Colander  
free-lance journalist

Kerry Coppin  
photographer

Susann Craig  
artist, craftsperson

Merle Cross  
dancer, member mordine and co.

Joy Darrow  
news editor, chicago daily defender

Carol Delk  
dancer, movement coach

Chris Cross  
associate director, abc tv network

John Dennis  
screenwriter, writer-director  
fred a. miles films, inc.

Charles Desmarais  
director, chicago center for  
contemporary photography

Jeffrey Deutsch  
multi-media artist and performer

Jim Disch  
television news producer, documentary producer  
award winning documentaries:  
when johnnie comes marching home

Lois Dobry  
drama and literary critic

Brian Dolan  
engineer, video-tape editor, wls-tv

Mary Jane Dougherty  
visual artist

Barb Dressler  
dancer, member mordine & co.

Ed Durang  
writer

George Eastman  
director of animation, the film  
conformers, inc.

Danny Eaton  
director, theater practitioner

Roger Ebert  
film critic

Robert Edmonds  
consultant advisor, first international  
animated film festival, zagreb, yugoslavia  
author: about documentary

Charles Ernst  
film sound and music specialist

Chris Erskine  
senior director, cbs

Jan Erkert  
dancer, member chicago dance troupe

Joseph Esselin  
playwright  
author: a long way from eden

Maryo Ewell  
community development office,  
illinois arts council

Peter Ewell  
harper fellow in social science,  
university of chicago

Eugene Feldman  
research and publications director,  
the dusable museum of african american history

Fred Fine  
impressario  
director, arts and entertainment  
management program

Robert Foscett  
music coordinator, wbee

Chappelle Freeman  
filmwriter, director

Ronald Freund  
director, clergy and laity concerned

Bryan Fuermann  
art historian, literary critic

William Gagliardi  
writer, novelist

James Gail  
photographer, filmmaker

Jane Ganet-Sigel  
dance therapist, psychotherapist, social worker

Mary Ellen Gibson  
writer

Mary Gipson  
writer, linguist

Richard Girvin  
film sound production  
president, dick girvin productions, inc.

Glen Graham  
american history specialist

Marcia Grubb  
printmaker, muralist, women's studies in the arts

Carol Haliday-McQueen  
painter, visual artist

Lynn Hammond  
designer, weaver

Paul Carter Harrison  
playwright, director

Marshall Harvey  
creative writer

William Hayashi  
social philosopher

Terri Hemmert  
disc-jockey, wxrt

Larry Heinemann  
writer  
author: close quarters

Arthur Hellyer  
announcer-personality-newscaster on  
all major chicago radio & tv stations  
and all three networks

Robert Higgins  
professional writer  
cannes film festival gold medal

William Hood  
free-lance filmmaker, editor

Paul Hoover  
poet

Arthur Hrobsky  
free-lance writer, propagandist

Jean Hubbard  
psychologist  
current project: dream studies

Michael James  
community organizer

Edward Jennings  
historian

James Jensen  
photographer

David Jewell  
theatrical producer, director,  
manager

Marc Kadish  
attorney, political scientist

Brian Katz  
photographer, craftsman using photography  
in relation to other art objects

Ilya Katz  
filmmaker, musician, russian  
historian

Chong-Wha Kim  
calligrapher,  
oriental brush painter

Eric Kister  
graphic artist, photographer

Lewis Kostiner  
photographer

Herb Kraus  
advertising consultant  
president, manning, selvage & lee, inc.

Michael Krueger  
free-lance illustrator, cartoonist, photographer

Thomas Leavens  
attorney for the arts

Alan Leder  
artist, filmmaker

Jack Lee  
free-lance writer, journalist

Marc Leif  
free-lance editor and writer  
documentary film editor

Zafra Lerman  
research chemist

Ouida Lindsey  
columnist, television commentator  
author: breaking the bonds of racism

Marlene Lipinski  
painter, graphic designer

Tony Loeb  
filmmaker  
producer-director feature documentary:  
as time goes by

Juanita Lopez  
ballet master

Hubert Lui  
translator of tai chi chuan classics,  
director of complete tai chi chuan program

Thaine Lyman  
wgn tv

Dennis Magdich  
illustrator, commercial and editorial

Stan Majka  
optical cameraman, animator,  
filmmaker

William Marhoefer  
painter, sculptor

James Martin  
director, writer, producer of feature  
and documentary films

Eric May  
writer

Bob McCullough  
photo journalist, writer, photographer

James McPharlin  
tv producer, director

Kermit Mehlinger  
psychiatrist  
author: coal black and the seven dudes

Raymond Meinke  
cameraman, tv communicator

John Mella  
writer  
author: transformation

Michael Merritt  
free-lance designer, theater  
practitioner

Patricia Meyers  
fashion designer, consultant

Sean Milks  
poet, playwright

Joyce Millman  
counseling teacher, actress

Mildred Minuth  
dancer

Clark Mitzie  
arts administrator, executive  
director, illinois arts council

Shirley Mordine  
dancer, choreographer  
master teacher, national endowment for the arts  
artistic director, mordine and co.

John Mulvany  
artist, photographer

Thomas Nawrocki  
writer

Robert Neches  
filmmaker, performer

Susan Nelson  
feature writer, free-lance journalist

Derek Norman  
author illustrator  
associate creative director  
j. walter thompson chicago

William Norman  
scientific and biomedical illustrator,  
designer, calligrapher

Norman Nowicki  
producer-director  
board of education

Alcibiades Oikonomides  
archeologist, historian  
publisher, ares press

John Palm  
grant writer, program administrator,  
alternative schools network

Al Parker  
radio announcer, free-lance commercial actor

Virginia Parker  
singer, teacher, opera coach

Ed Paschke  
visual artist

Pam Pauly  
actress, comedienne

Paul Pekin  
writer, editor

Robert Petty  
assignment reporter, wls-tv

Stella Pevsner  
writer, author of six junior novels  
author: and you give me a pain, elaine

Judith Pildes  
organizer, chicago women's liberation center

Shoshanna Poll  
director: gerontology research center

June Pyskacek  
theater developer and director  
founder of original chicago city players,  
kingston mines theater and fox trails theater

Michael Rabiger  
documentary filmmaker

Joan Redmond  
photographer

Joseph Reiser  
composer, conductor  
director, contemporary chamber orchestra

Hershell Reiter  
free-lance writer/producer

Rexley Rexford  
philosopher, historian

Sid Roberts  
vice-president, r.a. lazar, co.

Gwendolyn Robinson  
community relations specialist

Lou Rosen  
musician

Lya Dym Rosenblum  
political scientist, educator

Hy Roth  
designer, illustrator, cartoonist



Paul Rubenstein  
script-writer, counselor

Phil Ruskin  
television producer-director, wbbm tv

Mary Russell  
printmaker

Steven Russell  
poet, poetry therapist, counselor  
author: the victims of holiness

William Russo  
composer, conductor, writer, director

Fritzie Sahlins  
theater director, writer

Robert Salisbury  
arts administrator  
deputy director, illinois arts council

Erwin Salk  
author: layman's guide to black history

Fern Samuels  
fabric artist

Curt Sandburg  
audio advertiser, systems designer

John Schacht  
painter, sculptor

John Schultz  
novelist, journalist  
author: motion will be denied

Robert Seid  
director, wgn

Howard Shapiro  
director-producer, wls tv

Betty Shiflett  
writer  
recent articles: evergreen review,  
life, college english

Shawn Shiflett  
writer

Thomas Shirley  
photographer

Hollis Sigler  
visual artist

Louis Silverstein  
social scientist, educator

Bob Sirott  
disc jockey, afternoon show wls radio

Patricia Skalka  
free-lance editor, writer

Lynn Sloan-Theodore  
photographer, photo critic, editor

Gerry Stephens  
theater technician

David Storti  
director, free-lance writer

Cheryl Stutzke  
free-lance tv director

Ernest Sukowski  
associate professor, physiology and  
biophysics, the chicago medical school

Thomas Taylor  
painter, sculptor, craftsman

Robert Thall  
free-lance architectural photographer

Leroy Thomas  
journalist  
public relations representative, ford news bureau

Peter Thompson  
photographer, musician,  
generative systems expert

Ruth Thorne-Thomsen  
photographer, artist

Henry Threadgill  
musician

Brigette Treumann  
archeologist, historian

Audrey Ushenko  
art historian, painter

Fred Villanueva  
tv reporter

Ron Weiner  
facilities coordinator, assistant floor manager  
director, wgn tv

Jack Whitehead  
free-lance director of photography  
motion picture field

Arnold Wolfe  
journalist  
author: vans and vanners

Richard Woodbury  
dancer

Tony Zito  
musician, composer, performer









### Admission Requirements

The general requirement for admission to Columbia College is high school graduation or successful completion of the General Education Development Test (GED).

Before being accepted by the College, each applicant (through correspondence or personal interview) is expected to show realistic interest in and potential for a creative and demanding learning experience. All transcripts and other documents submitted in support of a student's application for admission are kept by the College.

Many factors are considered in evaluating each application. American College Test (ACT) scores or Scholastic Aptitude Test (SAT) scores may be helpful in knowing an applicant, and it would be valuable for a high school student to take one or both of these tests prior to graduation.

There is no application deadline; however, it is expected that the applicant will submit necessary documents in sufficient time to be evaluated prior to the beginning of a term.

### The Non-Degree Student

A student who does not initially elect a specific degree program may enroll as a student-at-large and may choose subjects to meet particular interests and needs. Credits earned at-large are applicable to the degree program consistent with college requirements. Students changing to the degree program should notify the Records Office.

### Acceptance

Applicants receive prompt notification by mail from the Admissions Committee. Upon receiving notice of formal acceptance, the student is required to pay an Acceptance fee.

### Special Admissions

Current high school students of Junior or Senior class standing may, on recommendation of their high school counselor and approval of the Director of Admissions, enroll in one course per semester while continuing high school courses. College credit earned will be awarded on presentation of a graduation transcript from the high school.

Students who have not completed high school or the GED Test will be considered for admission on an individual basis.

### Foreign Students

Foreign students are required to submit official records of all previous education (secondary school and college). Transcripts in a language other than English must be accompanied by certified translations (preferably certifications obtained from an American Consulate or a National Department of Education).

Applicants from non-English speaking countries must demonstrate proficiency in the English language by submitting TOEFL scores (Test of English as a Foreign Language) or by successfully completing courses in English for Foreign Students at a college or university in the United States, or a recognized English language program in a foreign country, prior to enrollment at Columbia.

The foreign student is required to complete the College's Financial Affidavit, and to have all signatures officially notarized, indicating that fully satisfactory arrangements have been made for financing all school and living expenses while at Columbia College. (Immigration regulations prohibit foreign student employment.)

An I-20 Foreign Student Visa will be issued

only after admission requirements have been fulfilled, the student has been granted full acceptance in writing, and payment of the full-time Acceptance fee (\$20) has been received. To retain the Visa, the foreign student must be enrolled a minimum of 12 semester hours each term (full-time).

### **Tuition**

Tuition is determined by the number of semester hours for which the student is enrolled each term.

Full-time: 12-16 semester hours

Part-time: 2-9 semester hours

For current tuition fees consult insert.

### **Registration-Related Fees**

In addition to Tuition, students are charged a Registration fee (each term), an Acceptance fee, and a (refundable) Library/materials deposit fee. The Acceptance and Library fees are charged only when a student enrolls for the first time. These registration-related fees are payable at the time of counseling-registration. A Schedule Change fee is charged for each class change after a student's registration has been completed. For current fees consult insert.

### **Tuition Payment Plans**

1. Full Payment in Advance—All tuition and charges paid in cash before the end of the first week of the semester obtain a 5% discount on the basic tuition only; such discount does not apply to any fees or other charges.
2. Credit Card Plan—As a convenience Columbia College has arranged to accept BankAmericard, Master Charge and American Express for payment of tuition and fees. Credit cards can be used only to pay tuition and fees in full and may not be used for partial payment. The 5% discount will not apply to payment by credit card.
3. Four Payment Plan—All tuition and charges can be paid in four equal installments. Arrangements must be made at the time of registration.
4. Full Term Plan—With permission of the Bursar, tuition and charges can be paid over a longer

period but not to exceed the end of the current term. A charge of 6% of the amount of all initial tuition and charges for the term will be added for this plan.

The purpose of Columbia College is to educate. This purpose cannot be supported without funds. Columbia is a small college lacking elaborate resources and reserves. As a consequence, there is no alternative but to insist that every student meet his/her obligations conscientiously and promptly. Students are expected to respond with understanding and responsibility.

#### **Class Service Charges**

Class Service fees support a variety of extraordinary expenses of instruction, maintain special facilities, and provide instructional materials/supplies necessary to practical and comprehensive education.

Columbia has an unusual number of subjects which require expensive installations of equipment and special facilities. Replacement, enlargement and maintenance of these is expensive, and costs are even more painfully affected by inflation than other instructional costs. Moreover, Columbia tries to provide a wide variety of equipment and facilities which students may use for their individual projects. Many of the materials and services which students need can be purchased in quantity much more cheaply and conveniently by the College than by individual students.

Through the use of Class Service fees Columbia has been able to keep tuition low. This has been done by charging Service fees for those particular subjects whose costs are greatest rather than by raising everyone's tuition.

#### **Students With Unpaid Charges**

Students returning to the College with an unpaid balance from a previous term will not be permitted to register or to attend classes until their past due accounts have been paid in full, or satisfactory arrangements are recorded by the Bursar's Office.

#### **Withdrawal**

Where a student interrupts enrollment during a term, the following schedule of refund shall apply. Any amount owed by the student is due and payable at the time of withdrawal. The effective date of withdrawal will be the date written notice of such withdrawal is received by the College. Otherwise full tuition for the term will be charged. All accounts are considered active until the date the Records Office is notified of the student's withdrawal.

Notification to the Instructor and/or Non-Attendance is Not Considered Official Notice of Withdrawal.

#### **Refunding Policy**

If student's attendance included:	Percentage of semester's tuition charged:
1st Week of Term .....	10%
2nd Week of Term .....	20%
3rd Week of Term .....	40%
4th Week of Term .....	60%
5th Week of Term .....	80%
6th Week of Term .....	100%

No refund will be made where withdrawal is ordered by the College.

To ensure that no student is deprived of educational opportunity due to lack of funds, Columbia College makes every effort to help students seek out and obtain financial assistance. The services of the Financial Aid Office are available to assist students in finding the resources to meet college expenses. The College also provides information for students seeking part-time employment.

Three major sources of financial assistance are available for students: state programs, federal programs and the work-aid program of Columbia College.

The most comprehensive gift aid program available to Illinois residents is the Monetary Award Program of the Illinois State Scholarship Commission. It is non-competitive; neither test scores nor high achievement are necessary conditions for the awarding of funds. Award is based on a comprehensive review of financial strength and the specific costs at the college of the student's choice. Out-of-state students are urged to inquire concerning similar programs available through their home states.

To apply for financial assistance, the student must submit an Application for Admission to the College; file a Need Analysis statement; and apply for an Illinois State Scholarship Commission Monetary Award and Basic Grant. Appointments for personal interviews and determination of eligibility may be made with the Financial Aid Office after Application for Admission has been submitted.

When applying to state and federal sources, students must meet the respective requirements of these agencies. In all cases the student is responsible for making the appropriate application(s) and meeting specific requirements. Application for federal and state aid for the following

school year should be made, if at all possible, prior to May 1st. Aid for the second (Spring) semester cannot be assured if application to any source is made later than November 1st. All application forms may be obtained from the Financial Aid Office.

Every effort is made to help students meet their college expenses. The final financial responsibility rests with each student. At registration, each student will be expected to arrange with the bursar how his or her college tuition and fees will be paid. Those who have any financial aid should bring their proof of award to registration. Each student will also be responsible for covering any personal expenses (housing, food, supplies, books, transportation, etc.) not provided for by the scholarship agency.

### **Financial Aid Programs**

The following financial aid programs are administered by the College:

#### Federal Programs

Basic Educational Opportunity Grant Program (BEOG)

College Work-Study Program (CW-S)

National Direct Student Loan Program (NDSL)

Supplemental Educational Opportunity Grant (SEOG)

Veterans' Benefits (GI Bill)

Social Security Benefits

Eligibility and availability of funds vary from year to year based on Federal appropriations and revised regulations.

#### State Programs

Illinois State Scholarship Monetary Award Program (ISSC)



### Illinois Guaranteed Loan Program (IGLP)

Where applicable, benefits from other state agencies such as the Division of Vocational Rehabilitation (DVR).

Other states which award funds to students who are residents, but plan to study out of their home state include: New Jersey, Pennsylvania, Massachusetts, Vermont.

### Institutional Programs

#### Columbia College Work Aid (CCWA)

Employment for qualified full-time students is offered and salaries are applicable to tuition, but not fees. Students work as technical assistants, clerical, secretarial and maintenance staff as required by the College.

Robert Redfield Memorial Student Loan  
Lorraine Hansberry Memorial Scholarship

### Private Scholarships

There are some groups and individuals that make modest scholarships available. Students should make every effort to contact these agencies to see if they are eligible for consideration. Some private agencies which have made awards to students attending Columbia College include:

Model Cities Urban Opportunity Scholarship  
Urban League—Whitney Young Scholarship  
National Merit Scholarship  
United Methodist Scholarship and Loan  
Pullman Foundation  
Elks Scholarship

### **College Policy**

The college emphasizes the student's responsibility for participation in the educational process. This involves conscientious preparation of assignments and a recognition of the frequent interdependence of students when individual contribution to a group/class effort is required.

Where a student's lack of interest, inadequate preparation, or absence detracts from the achievement of group or individual objectives, he or she will, upon the recommendation of the instructor, be dropped from the class. Students are expected to attend class sessions of the courses in which they are registered, as required by the instructor. Many instructors follow the rule that a student may miss only three class meetings a semester before being dropped from the course.

A college that is growing and exploring new ways needs the help of its entire community to make it responsive to all of its members. The College is seriously interested in promoting student participation and influence in shaping the quality of their education.

Students, whether individually or in groups, may arrange to meet with the President, faculty or other administrators. Meetings of the faculty and students of each department are held to discuss the department, initiate courses and content, and consider any matters of student or faculty interest.

To inspire future classes, to use in exhibitions and publications, and to maintain complete records of student achievement, the College or departments may retain a reasonable number of examples of a student's work.

The College supports student activities which provide a full opportunity for the exercise of



student interests and talents. This may include professional associations, cultural experiences, social activities and informal meetings between students and faculty.

Confidentiality of student records is maintained in accordance with prescribed regulations. No information is released from the student's personal files or records without prior written permission.

Other College policies are discussed in the Student Handbook, available from the Office of Student Services.

### **College Terms and Schedules**

Each college year at Columbia consists of two 15-week semesters (Fall and Spring), a Summer session and an intensive 3-week Mid-term session each winter. While the usual term of a College class is a full fifteen weeks, some subjects may be offered in intensive concentrations for shorter periods ranging from one to eight weeks. Such intensive segments might meet more frequently than normal courses; examples are Theater courses specifically involved with a particular production, and special courses in Music. Courses are also regularly scheduled for evenings and Saturdays to best fit the hours of working students and professional part-time faculty.

The 3-week Mid-term semester offers unusual opportunities. Students may select intensive involvement in a subject other than their major study concentration. Mid-term subjects focus on special interests or techniques and methods not considered when larger topics are studied. Many Mid-term courses are taught by notable and specialized people who are not normally available for extended teaching during regular

semesters. Also, there are many opportunities for imaginative independent study projects and student initiated and designed subjects.

### **Independent Study**

To serve individual educational interests, students may originate a plan of study, a creative project or independent learning experience during any term. Obviously, since such study lacks the structure of the classroom, a mature responsibility for attentive and productive work falls to the student. Individual student proposals, approved by the department chairperson or project advisor, should be submitted at registration on forms available at the Records Office.

### **Grading and Credits**

Students have the option of electing either a conventional A, B, C, D, F, or a "Pass-Fail" grade (Pass-Fail grades are not computed in grade point averages).

Classes dropped officially by the sixth week of the semester will be removed from the student's record. The grade of "W" (Withdrawn—no penalty) will be recorded for all classes officially dropped after the sixth week of a regular term. The grade of "N" will be recorded for excessive absence in a course from which the student has not officially withdrawn. "I" (Incomplete) grades, given when course work is not completed by the end of a term, must be made up by the close of the next term to avoid conversion to W.

The unit of credit used by the College is the semester hour. A usual full-time credit load is 12-16 hours each semester. Part-time is 2-9 hours a semester.



### **The Bachelor of Arts Degree**

The Bachelor of Arts Degree is awarded to students who successfully complete 124 semester hours of study. 48 of these 124 semester hours must be in General Studies. The student may select General Studies courses from Writing/English (must include Writing Workshop I and II or transferred equivalent), Literature, Contemporary Studies, Science and Humanities subjects.

The remaining 76 semester hours may be taken at the student's choice in any subject area, in any quantity and proportion. This permits students to determine their major concentration(s) and extent of specialization.

Every effort is made to guide the student in the fulfillment of degree requirements. It is the responsibility of the student, however, to incorporate these in the selection of programs.

### **Transfer and Advanced Credit**

To a maximum of 88 semester hours, courses completed with grade "C" or better are accepted in transfer to Columbia from other recognized colleges. Transfer students will be required to complete the balance of hours needed for the Bachelor's Degree; the final 36 semester hours must be taken at Columbia. Curriculum requirements will be adjusted on the basis of equivalent courses taken at other institutions.

Transfer credit from two-year colleges and/or the CLEP (College Level Examination Program) is limited to a maximum of 62 semester hours. Transfer students presenting a two-year Associate Degree from Junior or Community colleges will be accorded Junior-year standing and a maximum of 62 semester hours in credit.

Students desiring advanced standing (transfer credit) based on CLEP Test results in liberal arts

subjects should have official records sent to the Columbia Admissions Office.

Under special circumstances, a student will be granted credit for life and work experiences. Students should apply to the Director of Records and Registration for evaluation of non-school experiences.

Veterans are eligible for active duty and service school credit on the basis of such information as shown on their discharge papers or other military service records.

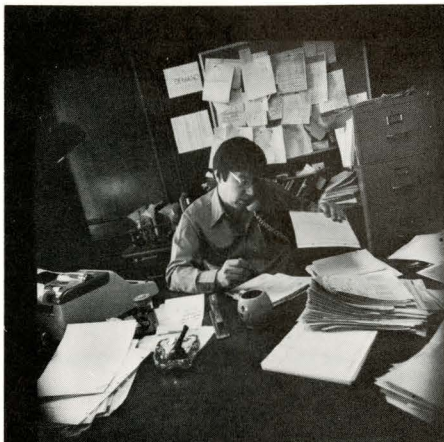
### **Accelerated Bachelor's Degree**

Columbia offers students an opportunity to finish college in three years or less, thus reducing college costs and fourth year living expenses.

During the Fall and Spring Semesters a student may earn up to 16 semester hours each term (at the basic full-time tuition rate). During the Summer session a student may earn 12 semester hours (at the reduced Summer session rate).

If a student already has a Bachelor's degree in any subject area he/she may earn a second B.A. at Columbia by completing 42 semester hours, 36 of which must be in the new subject emphasis. All regular academic requirements will be considered fulfilled by the first B.A.





### **Academic Advising**

Each entering student (freshman or transfer) is invited to attend one of several orientation programs offered through the Office of the Dean of the College. At these meetings, conducted by the Academic Advisors, students learn of various services, opportunities and programs available at the College. Each student is also expected to make an appointment with an Academic Advisor during the first semester at Columbia to plan a course of study.

Academic Advisors are available throughout the school year and students are strongly urged to meet with these advisors concerning any issues related to their learning experience at Columbia. Students with personal problems which affect their school work will be referred to appropriate individuals or agencies, when necessary. The Academic Advising staff is also responsible for implementing the policy on academic progress which is designed to ensure that students with academic problems are monitored and aided to maintain satisfactory progress while attending Columbia. Full details on the policy are available from the Academic Advising Office.

### **Cooperative Education Program**

The Cooperative Education program offers students an opportunity to gain practical work experience in the area of their academic concentration. Students will receive a salary from their employers and they may also receive academic credit from Columbia. The Cooperative Education staff, in conjunction with the faculty, works closely with both the student and the employer to ensure that the student's work provides him/her a meaningful learning

experience which is closely related to the academic program. The following will give an idea of the diversity of positions in which students work:

- Layout artist for magazine
- Receptionist in radio station
- Camera salesperson in department store
- Photography instructor in settlement house
- Costume salesperson in a theatrical supplies store
- Audio-visual cell painter in art studio

In order to be eligible to participate in the program, students must be currently enrolled students in good standing and must have been registered at Columbia for at least two semesters prior to the Co-op experience.

### **Placement Office**

In addition to administering the Columbia College Work Aid program, the Placement Office helps students finance their education by assisting them in their search for part-time employment in the greater Chicago area. The Placement Director notifies graduating seniors and alumni of available job openings. Other services include helping students to focus their job hunt, write a resume and plan an effective job-seeking campaign.

### **Records Office**

Grades for each term are mailed to the student approximately three weeks after the close of the term. Throughout the school year, students may consult their transcripts in the Records Office. An up-dated transcript is given each student at the beginning of the school year to help in registration and program planning.

#### **Veterans' Affairs Office**

The Veterans' Affairs Office provides veterans and children of deceased or disabled veterans with assistance in submitting their claims for Educational Benefits to the Veterans' Administration ("GI Bill" payments). In addition, counseling can be provided for students unsure of their benefits from the Veterans' Administration.

#### **Alumni Office**

The alumni office is building a national network of Columbia College graduates. Through correspondence and the publication of an alumni newsletter, this office keeps alumni informed of new developments at the College. On request, the Alumni Director puts alumni in touch with former classmates.

#### **Other Student Services**

Columbia is a commuter college and does not provide student housing. Rooms and apartments are available throughout Chicago, economically and conveniently. The Office of Student Services will assist students in finding a place to live.

The College does not assume any responsibility for medical attention required by students nor for any financial obligations for medical services to students.

#### **Library and Instructional Services**

The College library and instructional services centers provide comprehensive information and study facilities. These include easily accessible reference, open-stack, and periodical collections, as well as extensive audio-visual facilities and equipment. Reading/study rooms and equipment loan services give students a wide opportunity to practice their arts, research for their courses, and engage in individual projects.

Of special importance is the library's significant non-print collection which includes 5,000 photographs on slides for student and faculty use. Additional special collections include a unique science fiction section and the Langston Hughes Memorial Collection of Black history, culture, literature, and contemporary Black experience. A major fine art collection is also being developed. A special music collection is housed at the Columbia Theater Center.

A staff of professional librarians is available to assist students and faculty with research and reference needs and to facilitate use of other Chicago library resources.

It is important to note that Columbia students, faculty, and staff have full access and privileges at Roosevelt University Library. The Roosevelt Library, located at 430 S. Michigan Avenue, has an excellent liberal arts collection of 250,000 volumes and a periodical collection numbering in the thousands.

Columbia is also a member of the Illinois Regional Library Council which enables students to use business, medical, and university libraries generally closed to the public. While this Info-Pass system gives students reference privileges in the greater Chicago area, books from many Illinois colleges and universities are available through inter-library loan. Details on these extended library facilities are available from Columbia's librarians. The College bookstore supplements the library's services by stocking all books required or recommended for Columbia courses.

An audio-visual staff is also available to assist in the use of all equipment loaned through the Audio-Visual Equipment Center (The Cage). Slide, tape, disk and film collections are maintained and housed in the offices of their appropriate departments.



Columbia's location on South Michigan Avenue in Chicago's Loop underscores its importance as a vital, urban college. At 600 South Michigan, Columbia joins the educational community of DePaul and Roosevelt Universities, the School of the Art Institute, Spertus College of Judaica, and Kent School of Law. Such important educational facilities as the Chicago Public Library, the Art Institute of Chicago, the Adler Planetarium, and the Field Museum are not far away. Grant Park is just across the street. Columbia is easily accessible by convenient public transportation.

Columbia has the library, study facilities and student lounges of a good liberal arts college and also offers unusually comprehensive facilities for professional quality training in the arts. A complete color television studio, excellent black and white as well as color photo darkrooms, extensive craft workshops, exhibit galleries and slide-lecture rooms for visiting artists are among the facilities concentrated at 600 South Michigan.





## **administration/staff 1978**

Mirron Alexandroff  
President

John W. Scheibel  
Vice President/Finance

Lya Dym Rosenblum  
Dean of the College

Albert C. Gall  
Administrative Dean

Valjeanne Jones  
Dean of Student Services

Hubert E. Davis  
Dean of Placement and Institutional  
Research Services

Jack Wolfsohn  
Director of Development

Constance Zonka  
Director of Public Relations

Norma Calalang, Comptroller  
Peggy O'Grady, Bursar  
Edward Navakas, Director of Admissions  
Terrence J. Sullivan,

Director of Records and Registration  
Steven Russell,  
Coordinator/Academic Counseling

Laura M. Day, Director of Financial Aid  
Horace Jimerson, Director of Instructional  
Media Services

Paula Epstein, Mary Nuby, Librarians  
Jacob Caref, Superintendent of Physical Plant  
Marion Kopay, Manager of Bookstore

## **board of trustees**

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Devorah E. Sherman

### **Secretary**

Jacob L. Fox, Jr.

### **Treasurer**

Alfred B. Perlman

### **Vice Chairpersons**

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Alfred B. Perlman

Alan Saks

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